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JULY 1922

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THE ETUDE

JULY, 1922

Single Copies 25 Cents

VOL. XL, No. 7

Musical Oil on the Troubled Waters

The power of music to distract the mind from calamity when panic is at hand is well known. Musicians, in most theatres, are cautioned to be ready to play straight ahead when some one calls "Fire." Many business men have found that a symphony concert or a band concert is better than a night's troubled sleep when the mind is teeming with business unrest.

Henry Ward Beecher tells an amusing story of this application of music which all should know:

"I remember a remarkable instance which occurred in my father's lecture-room during one of those sweet scenes which preceded the separation of the Presbyterian Church into the Old and New Schools. At that time controversy ran high, and there were fire and zeal and wrath mingled with discussion; and whosoever sat in the chair, the devil presided. On the occasion to which I refer, an old Scoteman, six feet high, much bent with age, with blue eyes, large features, very pale and white all over his face, and bald-headed, walked up and down the back part of the room; and as the dispute grew furious, he (and only he could have done it) would stop and call out, 'Mr. Mander-a-tor, let us sing *Sal-va-tion!*' and some one would strike up and sing the tune, and the men who were in angry debate were cut short; but one by one they joined in, and before they had sung the hymn through they were all calm and quiet. When they resumed the controversy it was on a much lower key. So this good old man walked up and down, and threw a hymn into the quarrel every few minutes, and kept the religious antagonists from absolute explosion and fighting. It is the nature of hymns to quell irascible feeling. I do not think that a man who was mad could sing six verses through without regaining his temper before he got to the end. You cannot have antagonistic feelings together. If a child is angry, the nurse tries to make him laugh; and he won't, he strives against it, because when the laugh comes, away goes the temper. Our feelings are set like a board on a pivot, and if this end is temper and that end is good humor, when the temper goes up the good humor goes down, or when the good humor goes up the temper goes down. So it is in respect to all feelings; they exist in opposite pairs; and the way to put down a bad feeling is to find out the feeling which is opposite to it, and stimulate that. This is in accordance with the law of the mind. And the singing of sweet hymns and tunes will go further to cast the devil out of men's minds than any other exorcism which I know of."

Where the Critics Stand

In *Ivory Aps and Peacocks* (who but the immortal "Jim" Huneker could have concocted such a name!) the author in discussing a Richard Strauss festival at Stuttgart says: "One of the jokes of Strauss is to make music critics pay for their own seats." Since the average German critic is often a very poorly paid person, this amounted to a tragedy in some cases. If the music critics were better paid we are certain that they would far rather insist upon purchasing their seats. However, if individual critics in New York city were obliged to purchase their seats during one season of let us say two hundred days, each one would have to lay off from \$800 to \$9,000 from his salary. On the other hand, if the newspapers failed to print reports of concerts and maintain an interest in current events among concert goers, there is little question that the receipts would drop immediately and in some instances disastrously, notwithstanding liberal advertising in the regular advertising columns.

Many of the papers could afford to buy out the house at the best performances, but they know that the publicity that they give as a part of news in addition to advertising, which at best forms a comparatively small part of the great revenue of the newspaper, is very valuable and that the cost of the seats to the management is but a flea bite to what is received. Sagacious managers know this only too well and are liberal in giving seats to the legitimate papers of real circulation.

The custom is so deeply seated that no manager expects that the critic's opinion will be influenced by the fact that his seats cost him nothing. The manager is glad to have the critic as his guest, and glad to take a chance upon getting favorable attention.

Possibly Richard Strauss may realize now that a little liberality with the critics would have done him no harm. Even the fairest critic resents the rupture of a custom so long established. Huneker accuses Strauss of being grasping in money matters, and at the same time applauds him as a business man. Huneker was no business man himself, otherwise he might have realized that the big business men of the world have been among the least grasping and penny-pinching. The real leaders have always been those who have given most.

Are We Losing Our Home Musical Life?

OSBOURNE MCNATIY when president of the *Music Teachers' National Association* made some very interesting comments in his opening address upon the fact that in the days before the Civil War and for some time thereafter "music was a household and family social function, drawing people together in larger or smaller groups. Everybody took part in the music in those days in one way or another. It was a true time of folk music in the making, of a people finding a natural musical self-expression. The music was crude, uncouth and wanting in finesse; but so were our sturdy ancestors in other respects." The music of those days was the true reflection and expression of the people as was the folk music of any of the peoples of Europe. Neither must we fail to recognize the beginnings of a musical art in the simple but virile productions of Lowell Mason, George F. Root, Stephen Foster and others whose works still live."

America did not grow up—she leaped up. In the short space of three hundred years she has pushed ahead among the great leaders of the world's achievement. Because of this we three aside our youthful garments all too soon. Our musical leaders sought the sophisticated tonal refinements of the old world and cast off their jeans and sombreros for swallowtails and top-hats.

With the coming of the automobile, golf, moving pictures and other home excursions, music in the home has suffered. Strange to say, however, there is more demand for music in the form of educational works, sheet music and phonograph records as well as piano player records. We consume more musical merchandise but we make less music. This is perhaps due to the fact that there is too little new, good, simple music written in this day and age, like the music of Stephen Foster and his contemporaries. The father of the family who does not want to invite his children to sing Jazz cannot at the same time say, "Come on folks, let's gather around the piano and sing the Strauss *Serenade*, the Debussy *Romance* or the Brahms *Saphic Ode*." Yet he longs way down in his heart for the good old times when all the boys and girls had a good healthy sing with *Aunt Dinah's Quilting Party*, *The Spanish Serenade* and such

From Plow-Boy to Parsifal

The Remarkable Career of an Indiana Farmer's Boy Who Never Heard a Grand Opera Until Two Years After He Was Married

An Interview Secured Expressly for THE ETUDE

By ORVILLE HARROLD

Leading Tenor at the Metropolitan Opera House

[Editor's Note.—The following is one of the most unusual and interesting stories secured for THE ETUDE. It tells the remarkable career of Orville Harrold, born on a farm near Muncie, Indiana, in 1874, brought up on a farm in Indiana and in

Kansas, living the life of the farmer's boy and doing the work of the farmer until he became a man. He fought his way into the city and finally triumphed over a manner which has delighted the music critics of two continents, is one of the romances of music which could hardly

occur to anyone but an American farmer's boy. The following is recorded as nearly as possible in Mr. Harrold's own language, quite without any cast or pose and with his characteristic simplicity and modesty.

CHEAP is perhaps the wrong word for our meaning, but it is the popular expression. The cheapest thing in the world in comparison to the immense return given is the service of the teacher. Teachers give more to mankind and get less than all teachers. Teachers do not infer, however, that most any other class of workers. Do not infer, however, that many teachers do not get fine incomes. They do. But in comparison with what they give, their incomes are almost always insignificant.

The President of the University of Michigan is said to re-

cive \$30,000.00 a year,—an unheard of salary for an educator.

Cheap! Think of the men and women his University may turn

out who will in the future earn even more.

The greatest buildings of the world, the greatest move-

ments of the world, the greatest industries of the world are no

greater than the brains that made them. What then of the libe-

ral-minded people with their *honi soit qui mal y pense*, it is time to

begin to ask the parents whether they have lost their senses or

whether they have lost all control over their own children.

Time and again heads of schools have been requested to put their feet down on such odious terpsichorean orgies. The teacher's reply is, "Why don't you stop it? You are the parents of the girl. Why do you allow it?" "Ah," replies the mother, "I would like to stop it but my daughter says that I am 'old-fashioned.' That I belong to a different age."

We like to see beautiful dancing, we like to see young people gloriously happy, but when they cavort in the manner of a brothel, our advice to such parents is to hunt around for a truck strap.

Don't blame the music; place the blame where it rightfully belongs.

Work and Inspiration

UNQUESTIONABLY the greatest masterpieces are the result of work + inspiration. Work without inspiration produces a Kalkbrenner, a Steibelt, a Hiller or a Cramer. True these men had occasional flashes of genius, but much that they wrote is so dry that the wonder is it did not burn up by spontaneous combustion.

On the other hand, there have been occasional men who have had an immense amount of ability and what the world calls inspiration, but who have been habitually lazy. Schubert was often accused of this, but anyone who could turn out what Schubert did in three decades could hardly be called lazy. Schubert seemed to be in tune with the very gods of melody, but here again we find a very hard worker and a very busy student. What we mean, however, is that a man capable of conceiving such a tune as *The Palms, La Paloma, Love's Old Sweet Song, Dixie, Song of the Volga Boatmen* and such like could with sufficient work and experience have produced great masterpieces. The inspiration was there, but not the work. Certainly not the kind of work that Beethoven did. Think of a man writing sixteen different openings to one aria for an opera!—discarding fifteen and using one.

Guard the Student's Eyes

THE Sight Conservation Council of America has just sent us a circular which we would like to have all parents read. Not because music is a particular strain upon the eye, but because so few children have really good eyesight. Many of the mistakes that children make in music are not due to the pupil or to the teacher, but to neglect to rectify eye trouble. This council of famous eye specialists does not hesitate to state that there are millions and millions of children in America right now with bad eyesight. They tell us that from 25 per cent. to 40 per cent. of all children have dangerous eye defects which if not corrected may leave permanent injuries. If you notice that Harrold or Dorothy is a little slow at reading music which demands rapid perception, spend a few dollars and let the oculist tell you what is wrong. Beware of the quack. The best is none too good when it comes to those all important windows of the soul.

What Harvard Did

ATL honor to the Harvard Glee Club and its forceful, hu-
man director of Music, Dr. Archibald T. Davidson, who, as its leader, has brought about a kind of revolution in the whole University Glee Club situation. When Davidson took hold some six or seven years ago he had the material of the ordinary high class college glee club,—a little better perhaps than the usual "gung" of "Rah, Rah-Polly-Wolly-Doodle" boys who looked upon the Glee Club as a chance for a lark.

Little by little Davidson, with wonderful tact and great managerial ability, induced the singers, the faculty and the public to realize that it was possible for College men to give a program of serious music and still draw audiences. Then came the parting with the mandolin and banjo clubs largely because Paisley and "The Darkey's Dream" could no more mix than oil and water.

Soon the concerts of the glee club were devoted to the highest possible class of music,—music of the severe polyphonic writers of the sixteenth century came to attract more and more attention.

Then an invitation came from the French Government to visit France, Italy and Germany were likewise visited. The trip was made with huge success. The boys were received royally everywhere. In many places they were asked to take part in programs in the choirs of noted churches and cathedrals. Everywhere the music critics were amazed by the excellence of their work.

The glee club at the outstart was badly in debt. Now it has \$7,000.00 in its treasury. All of which is another way of saying that good music often brings a far higher reward than jazz.

In addition to this the young men who have voluntarily placed themselves in training quite as exacting as that of the athlete, have profited magnificently in culture by their experience. Membership in the Harvard Glee Club is one of the coveted privileges of the great University.

THE glee club at the outstart was badly in debt. Now it has \$7,000.00 in its treasury. All of which is another way of saying that good music often brings a far higher reward than jazz.

Things Turn Out All Right

"My musical education was no cast and dried conservatory course. Circumstances made that impossible. I just had to get an education when my means and my time permitted. Nevertheless I don't boast of trials and privations. I had too good a time for that. When things went wrong I was worried, of course, but they always knew that they couldn't stay wrong, that they would turn out all right some day, some how. That reminds you of one of my very first songs was *Wellings' Some Day*. Perhaps there was something prophetic in that."

"Before long I found that the combined singers from Kansas Public Schools were going to send a delegation to the World's Fair in Chicago and that I was to be among the number. The chorus was led by Frederick Archer and my visit to the big city gave me an additional spur.

A Vanquishing Band

"My folks... so that I could have some lessons on the violin and I advanced as far as Kreutzer. The violin is a fine aid to the singer as it promotes correct intonation. One has to make every note and therefore gets a sense of pitch which is very useful. Sembrich used to play the violin and Mario Chamlee once played the clarinet. I used to play a clarinet once too in the country band.

"Gee, what fun we had in that band. Along came the Spanish-American War and we all decided to enlist

and go to the front. Most of us were little more than

\$1.50 and a Voice

"Inculcated with such an experience I could get nothing out of my mind except that I must make a plume and get to New York, in some way. How I had the nerve to do it, I don't know. I fixed up things at home and decided to take the great chance. My capital was my carfare and \$1.50, that is when I landed, a stranger in the great metropolis, I had exactly \$1.50 in



ORVILLE HARROLD AS PARSIFAL

"After some years in Kansas I went back to Muncie and joined a male chorus conducted by the very able musician, A. Ernestiñoñoff, conductor of the Indianapolis Symphony Orchestra. At one of the concerts Schumann heard me sing and advised me to go to New York to study. With my means this was like advising the postman to buy a steam yacht. Yet, her encouragement set my brain into a sweat of earnestness. I had secured a job at \$1.50 a week and some how had the courage to get married. Ernestiñoñoff gave me many very valuable lessons and treated me with unforgettable kindness. After our daughter, Adeline, (recently the very successful star of *Irene*) was born Ernestiñoñoff asked me how I would like to go to Cincinnati to hear the Metropolitan Opera Company in *La Gioconda* and *Parsifal*. I grabbed the chance and spent two days of entrancement, thanks to my good friend.

"I grabbed me back in vaudeville again and in musical comedy. I went out with a company that was very successful for a time but after awhile came to grief. Finally we came to Cincinnati where I had received my first great operatic inspiration. The show failed and the Sheriff served notice on the company. The effects were seized and, alas, all the personal trunks containing the clothes of the stars were a shattering mess! Finally one of the chorus men cooked up a scheme of starting a fight in a neighboring saloon

personality—that is, his way of mixing brains with his teaching.

"At eighty," this pupil writes, "he was still a youth full of vitality and enthusiasm, a never-ending source of inspiration. Some student, diffident but worthy, was always encouraged; another was scolded outright. Practical illustration on the piano, showing how not to do it, telling of pertinent stories to elucidate a point, are among the means which he constantly employed to bring out the best that was in the pupil."

To say it again, he mixed brains with his lessons, changing his method to suit the peculiarities of each pupil, just as a doctor uses different medicines for different patients.

One man's medicine is another man's poison, and no two cases of illness are exactly alike.

If physicians used their brains no more than many music teachers do, in pursuance of a regular routine, the grave-diggers would be busy.

You are a teacher, do not think that using the mind over the body is useless; it is fatiguing. On the contrary. Remember what the "English Plowman" said: "It is not so tiresome to plow well, sir; the mind is interested."

Making Habits That Help

By Mary Richard

The ability to play well is founded upon habit, and habit, in turn, is formed upon the pupil's daily work; therefore, how necessary it is to see that pupils form only the best of habits. There are seven characteristics, or habits, of good practice, that every student of music, juvenile or adult, should strictly observe:

1. Start Slowly. He should instantly upon slow practice at first, be willing to gradually work up to the required speed.

2. Keep Time Always. He should pay the best of attention to keeping time, and from the very beginning should try to play rhythmically—this applies to scale and arpeggio work as well as to piece study.

3. Listen Constantly. He should listen to every note played.

4. Keep Eyes on the Music. He should form the habit of keeping his eyes on his music; nothing is so distracting as to see a pianist bobbing his head up and down like a duck in a mud puddle—the result of keeping his glance swinging between his music and the keys.

5. Concentrate. He should never allow his attention to be distractible while playing, but should put behind every note played the most intelligent thought of which he is capable.

6. Master Every Step. He should not be satisfied to lay aside as completed work any piece that is to be memorized until he has thoroughly analyzed and comprehended its structure; especially difficult passages should be written out from memory.

7. Demand Repose. He should try to form the habit of relaxing when practicing, this in time will do much towards giving the repose which is so necessary to the successful concert performer.

Learning The Bass Notes Simplified

By Emil A. Bertl

As a rule the method used to teach the names of the lines and spaces is to treat the treble and bass separately, generally teaching the treble first.

When the treble is learned, the bass is undertaken as a new subject, giving the student the impression that here is something new and difficult to be overcome.

In reality it is not so. By presenting the subject in the following manner, a pupil may learn both the treble and bass in the first lesson:



The above will show the student that, when he has memorized the names of the lines and spaces in the treble, all that is necessary to learn those of the bass is to drop off the first letters of the treble and use the second as the names of the first line and space of the bass staff; then add "A" for the fifth line and "G" for the fourth space.

In other words, begin with the second letter of the treble lines and use that as the name of first line of the bass. Then add the name for the top line. Follow the same order for the spaces, and the trick is done.

How to Be Happy Through Practicing

By Helen Maguire

Why is a girl happy making fudge? It is not because she loves fudge and enjoys eating it; because she likes to give it away to friends and teachers and bazaars; because every girl is making fudge nowadays, because it's "the thing" to do. And isn't it also because of the element of choice, of uncertainty there is about making fudge over all other candies? No fudge-maker can tell for sure that it is going to come out right, that is not either going to "sugar" or else be too soft for anything. There is always this sporting appeal to making fudge.

And why is a boy so happy rigging a wireless? Why does he really enjoy working so hard over his apparatus? For it is hard work, and often it means denying himself many things that he would like, in order to have the money to buy the wireless; every boy is every boy's highest ambition; because every boy is doing it; and because there is in the wireless, as with fudge, the sporting element of uncertainty—the uncertainty always as to what he will "get" on his wireless, what luck he will have in receiving messages?

Now please do not say "practicing" when I place practicing in the same class with fudge and wireless. I know just as well as you do that its "the thing" to always speak of practicing as an unmitigated bore, just as it is the form to speak of one's teachers as one's dearest enemies. And you know just as well as I do that this is not true, and that a form or a fashion that is founded on a fib is not worth pursuing.

It is possible to make just as happy practicing as to one can make fudge, rigging a wireless; but it is not so easy to do.

The most important thing in life, you know, is a right attitude of mind. All you need to enjoy anything is a right attitude toward it—even practicing.

Suppose you begin by saying you like to practice. The Psychologist, William James, said that we do not laugh because we are happy, but that we are happy because we laugh; that we do not cry because we are sad, but that we cry because we are sad. Let us begin by saying that you like to practice, and see if you do not "call your own bluff," and find yourself really and truly "happy though practicing." It takes courage at first, but I would not suggest it if I did not feel sure that you had enough of this to make you enjoy practicing "the form."

Keeping Ahead of Your Fingers

Translated by Fanny Edgar Thomas

whole impression is one of nervous flurry. Physical exertion and excitement displace all traces of artistic emotion. Music is entirely lost in a mad scramble to get through.

Let this not be so. Train your pupil to go about her work quietly, thoughtfully, thinking only of the music and not of herself or the audience.

Dialogue On Scales

By S. M. C.

Teacher: I thought that when I had finished the twelve major scales, there would be no more to worry about, and now you say there are, besides, twelve minor scales, these being subdivided into natural, harmonic, melodic, and two forms of mixed. How shall I ever learn all these?

Teacher: The matter is quite simple if approached in a systematic way. If you really understand the structure of the major scales, there should be no difficulty in deriving the minor forms from them. The trouble with many pupils is that they do not understand any form, and consequently, there is endless confusion.

Pupil: This is not the case with me, for I can begin on any tone, follow the major scale formula, and produce a perfect scale.

Teacher: Good! We shall now remove all your apprehensions regarding the minors. Write the major scale F, D, E, F, G, A, B, C. To produce the natural minor simply place the signature of three flats; thus you have C, E, B, F, G, A, B, C.

Pupil: This is simple enough, but what about the harmonic?

Teacher: The harmonic may be derived from the natural by raising the seventh degree, this gives you an

Lots of Fun for Young Folks

Twenty-Five Games for Music Clubs

By V. M. MONCRIEFF

6, using flags from envelope 5 and music from 7.

9. "Musical Maps" is played with contents of envelopes 8 and 9, proceeding as for the game of "Authors," but the names of three constituents born in that country constituting a book. This game may be expanded as the children's knowledge of musical history grows, adding a map for each three music from James Francis Cook's "Standard History of Music" for data in making this game.

10. "Names and Faces" is played by matching cards from 1 and 10.

11. "Stair Anagrams"—Each player has a staff before him, and each face on 13 or 14 or one of each. Cards from 12 are placed face down on the table, and the play proceeds as in a regular game of anagrams, except that all words must be built on the staff, being placed on correct lines or spaces. If necessary, for very small players, introduce this game by the first playing game 12 several times.

12. "Musical Anagrams" is played as regular anagrams, using cards from 12 placed face down on the table.

13. "Building Scales"—Use staffs from 13 or 14, one for each player, and envelope 15, placed face down on the table. Each player is to build a scale on the staff from the letters he has drawn is the wimmer.

14. "Musical Terms" is played like game 1, matching cards from envelope 16 and 17.

15. "Short Measure"—Place contents of 18 face down on table, draw, and play as in anagrams, each completed measure counting one point.

16. "Missing Signatures" is played by matching cards in 19 and 20.

17. "Name Words" is played by matching 21 and 22.

18. "Puzzle Pictures" is played by matching 1 and 23.

19. "Staff Spelling"—Each player has before him a staff (from 13 to 14) and counters from 24. Place cards from 21 face down on table. Each person draws three cards, and spells the words on the staff with counters. First to spell the words correctly is the wimmer. This may be played on the key-board, placing the counters on the keys instead of the staff.

Picture Programs

20. "Picture Programs"—Use envelopes 1 and 11. Draw and play as in game 1. For example, one player might have the following numbers (each matching pair making a "number" and counting one): picture of Grieg and the moon; a butterfly; a star and Wagner; the moon and Beethoven. At the end of the game each player "reads" his program aloud. Mistakes must be deducted from the total score.

21. "House Hunting"—Place cards from 21 face down on table. Children choose one by one, and find a "home" for their "child" on the piano key of the same letter as the initial letter of the name. This was so much enjoyed that at one class meeting shortly before Christmas the pupils made sets of them (two octaves in a set) for children to a smaller brother, sister, or friend. On these gift sets were written the names above, and on the reverse side of each was pasted a tiny picture of a boy or girl cut from fashion sheets. At a meeting of older pupils we made sets of the same in fashion in the game. Future play places with seven cards of the proper size, lettered close to one end with C, D, E, F, G, A, B, and ask them to complete the name of a musician on each card, as: C—hopin, D—vork, E—lgar, etc. Later these cards used for the "House Hunting" game.

22. "Missing Bars"—Mount strips of staff paper and write on each a few measures of music, but do not write the measure bars. Place face down on table. Each player draws three (or more, if older players, five) and puts them in a row. The first player draws the sticks. The sticks, which may be bought at any store selling kindergarten supplies are useful for many games, but if the teacher (or mother, for I have planned many of these games primarily for mother and daddy and the kiddies to play at home) does not care to buy them, broken tooth-picks or the ends of burnt matches may be used. The wimmer of the game is the one who places all bars correctly in the shortest time.

23. "Packed Music"—"Statue" is played like the old game of "I'm a" (Mc'Nab), but each article put in the music saucer is, of course, a piece of music!

In the tiny tops the pieces they have studied are what they may pack; students more familiar with the musical history may name any well known composition; and for

Old Folk Songs

(7) As in 6, but old folk songs instead of national songs.

(8) Mounted maps, from an old atlas or geography. Cut along national boundaries.

(9) Mounted pictures of composers, three of each nationality.

(10) Names of the musicians whose pictures are in 1.

(11) Illustrative pictures representing or suggesting the names of well known compositions.

(12) Cards three-quarters of an inch by two inches long, stamped with the letters of musical alphabet. The children might be asked to save the letters from magazines and paste them on the cards. For my part I have a set of stamps that print a letter half an inch high.

(13) Strips of card-board six inches wide and fifteen inches long, upon which are drawn heavy staff lines and correct scores three points. A mistake on the part of either should make that one lose two points.

(14) Same as 13 using bass clef instead of treble.

(15) Letters of different scales are written on strips of card-board about three-quarters of an inch wide, as G, A, B, C, D, E, F, G; then cut apart. Start with the major scales, adding minor scales gradually as the children learn them.

(16) Musical terms and expression marks written on cards.

(17) Meanings of terms on cards in 16 typed on cards of the same size. I used the list in the inside front cover of Mathew's Standard Grade 1.

(18) Measures of music cut in two parts and mounted. Write the time signature before the first half of each measure.

(19) Mount complete measures of music, having as many kinds of time and combinations of notes as possible. Write the time signature. (These last two envelopes of material suggest a useful way to use old music. Ask one of your friends who likes "popular" music to save her old copies for you.)

(20) On these cards write the time signatures of measures in envelope 19.

(21) Cards on which are typed words made up of letters of musical alphabet. You'll find Sutor's Speller a

gold mine of suggestions if you have time to work out the words yourself.

(22) Mount staff paper, using only that with wide lines, such as are in the First Writing Book, and on every such card write out in notation a word of envelope 21.

(23) Puzzle pictures of great musicians, or something to suggest them to be a arm-trumpet for Beethoven. Look through your Etude files for such puzzles, and even if you don't want to cut the paper, they will suggest ideas to you.

(24) Card-board circles seven eighths of an inch in diameter. These are made of tiny bits left from other cuttings.

(25) Cards three-quarters of an inch by two inches (this size fits nicely on the piano keys) on which are written given names of children, the initial letter being a letter of the musical alphabet. Be sure it is large and clear: A—mn, B—etty, C—ecilia, D—orothy, E—sther, F—anny, G—race, A—lbert, B—ernard, C—onald, D—onald, E—dwin, F—ernie, G—ene. If there are boys in the class, add the half the names those of boys.

Now for the games using these materials. They are always voted "lots of fun" and have the added virtue of being educational, though the pill is pretty strong-coated.

1. "What Did My Father Do?" was inspired by the picture of "I If Only Had a Chance" and the lists of names and suggestive pictures was made up from the first we use two sets of cards, in envelope 19.

(1) Place draw two cards and if they match he puts them in front of him. For example, if he has drawn the name of Rossini and the card with the picture of bread and cake pasted on it, has a "boot," for Rossini's father was a baker. If the cards do not match they are put face up in the "pot." Each child draws two cards in turn, and every player after the first may then draw from the "pot" as well as the teacher in math books. Play as in 1, cards drawn and matched. The one having the most books is, of course, the wimmer. For variety, instead of the names, the teacher may pick out the proper pictures from envelope 1. Practically all of the "matching" games are played like this one.

Who Am I?

2. "Who Am I?" is another variation of the above game. Children draw the name cards from envelope 1, keeping the names secret. Then they stand before the others and say "Who am I?"

The teacher did and asking the child to whom it belongs, if he guesses the name correctly it is added to his program.

3. "Musicians Birthplaces" consists of matching cards from 1 and 2. These are placed face down on two piles on the table. The picture of a musician and his birthplace are matched.

4. "His Country's Flag" is played as game 1, matching pictures from envelope 1 and flags from 5.

5. "The Star-Spangled Banner": Flags from 5 are spread face up on table around which the players are seated. A bar or two of some national song is played on the piano, and one first guesses the name by drawing the flag of the country from those at the table. The one having the most flags is the wimmer. Drill thoroughly on this before playing game 6.

6. "Hymn of the Marseillaise" was the name given by the children for this game, for they decided that the French hymn was the loudest and most inspiring, excepting, they loyally declared, our own. This is played as game 1, matching bars of music from envelope 6 to flags for this game.

7. "Folk Songs"—played as game 5, playing a bit from folk songs instead of national airs.

8. "Folk Songs and Flags" is played similar to game

Quarter notes or half notes, when the correct *tempo* might be quite easy, but would become difficult if impossible at a subsequent passage of sixteenth notes or thirty-second notes. The next thing to notice are the clefs, as the right hand often has the bass clef and *vice versa*. Then the key-signature, and after that, the time-signature.



"We have now the initial details in full, but we still have the most important point to consider before looking at the actual notes, and that is the rhythm. The way to acquire this is to look at the stems and tails of the notes without their heads. (The measures selected for quotation have no half notes or whole notes for obvious reasons.) Thus, the following aspect of the music must be thoroughly grasped before any endeavor is made to play the actual notes:



"Finally, the actual notes can be attended to, and students will probably be equally surprised and pleased to find how rapidly, with a little practice, the details of a piece can be assimilated, and how much more simple is reading at sight than they had previously imagined."

Rhythm More Important Than Notes

"It is possible, by a simple illustration, to demonstrate the truth of the apparent paradox that the rhythm is more important than the notes. If a tune be played upon the piano with correct notes, but hopelessly out of time, in most instances the listeners will be in great doubt as to what is being communicated; but if the rhythm of a simple or well-defined subject be beaten out *upon a table*, in hardly any case will it fail of recognition.

"A knowledge of theory, and particularly the ability to recognize common chords, dominant and secondary sevenths and their inversions, and the resolutions which usually follow these latter, is of the greatest assistance to anyone wishing to read well.

How Harmony Helps

"An amateur whose knowledge of theory is weak will find the following passage difficult to read; but let us see how it becomes simplified to one who is immediately able to recognize the harmonic outline:



"Here is the extract written as a four-part harmony exercise, with the passing notes omitted, but the suspension retained:



How Le Couppéy Taught

By Mme. Cecile Chaminade

THOUSANDS of students have studied the interesting and sprightly studies of Le Couppéy. Paul Le Couppéy was born at Paris, April 14th, 1840, and died there July 5th, 1887. He received his training at the conservatory, where he wrote many of his sets of studies.

He was a man who possessed great force of character, and was of a somewhat austere disposition. His hair was long and straight, his eyes were deep and serious. Earnest man as he was, he possessed many curious mannerisms and eccentricities. Amongst other things, he was never to be seen without his box of candles.

Even when he was teaching it remained open beside him on the piano, and he never ceased devouring his bon-bons. He ate them to an immoderate extent, but was never conscious of the fact.

Le Couppéy was a severe teacher, always very exacting when the lesson last. But when the lesson was over, this stern and austere master became the mildest and most affectionate of men. He was adored by his pupils, and delighted in being in their midst. He had a most astonishing faculty for work, and never took any rest, believing that it was time wasted. Le Couppéy gave a considerable number of lessons, and devoted as much individual attention to each pupil as his limited time would permit. I had the honor to be preferred above all his pupils, and he found me dramatic for me, his "finest pupil." This was an extraordinary compliment when you recollect that he called the pedal the "soot of the pianoforte." Thus was Le Couppéy, whose pupil during his career at the Conservatoire gained the greatest number of first prizes. I have always had a special regard for this conscientious, just, and most kindly of masters.

The art of four-hand playing is, I think, the most difficult to learn. The reason is that it should not be cultivated as careful and thorough as any other branch of the art. It is the ordinary quality of such performances that causes them to be regarded as a lower grade of musical attainment. Usually it is thought a sufficient degree of perfection if the time is kept steady and the closing chord reached without disaster, and too frequently the performance degenerates into mere scurrying. This is a misconception, perhaps. If the only aim is improvement in sight-reading but falls far short of revealing, even to the players themselves, the beauties of the music.

While compositions for four hands on one keyboard seldom demand the digital dexterity of solo pieces, they require in an even greater degree real musicianship. Duet playing is capable of as fine artistic effects as a string quartet but needs to be not less assiduously practised and more carefully planned. The only foundation is, I think, the common sense of the performers. The performers must be so sympathetic that every shade of expression is followed as by a single mind.

But even this is not enough. The balance of tone is as important as in an orchestral performance. There are melodies and phrases—not always in the treble—which must stand out above the accompanying parts, and to this end the touch must be constantly modified. Too often the bass player forgets that the lower part of the piano has more power and longer power of tone than the upper part. Playing slow, one must play and almost unconsciously makes this modification; but with two players this subordination of accompaniment, no matter in which part, is too frequently neglected.

Good pedaling is as necessary to artistic effect in four-hand as in solo playing. The position at the piano of the bass player gives him better control of the pedals, while the bending of the leaves is more easily done by the outer hand. If the leaves of the alterate levers are turned up it will be found that they do not stick, and there need be no fumbling or slackening of the tempo. But for a finished performance some one else should turn the leaves; or, better still, both performers should memorize a few notes on either side of the page, and turn the leaf only when a rest or pause provides for an instant a free hand.

Good four-hand pieces, played with intelligence and a certain decided fineness, provide an attractive variety, and if two congenial players have frequent opportunities of practising together, it will be found quite worth while to make a specialty of such performances. This can be done with much less expenditure of time and energy than is necessary to master satisfactorily even a small repertoire of solo pieces.

THE ETUDE

THE ETUDE

Little Lessons from a Master's Workshop

By PROF. FREDERICK CORDER

Of the Royal Academy of Music, London

Part IX

Song

Italian for "A jest," implying that the music thus called is of a trifling or comic character. The German critic, Eduard Dahl, once gave a formula which he said would apply to any modern symphony and which included "Everyone can write a good Scherzo." But, though it is undeniable that the Scherzo is always the most popular movement, the reason lies not so much with its goodness as with the superficial taste of the audiences which responds more readily to movements in dance-measure than to involved and subtle music.

Most composers are entirely lacking in sense of musical humor and, when they write Scherzos, seem to think that the principal result of Pohl's dictum is contradicted also by the fact that Brahms never wrote a successful Scherzo. Dvorák, who certainly could do so, has generally avoided the task and given us a *Furiant* instead; while Tschaikowski prefers a Waltz. Certainly everything is to be said in favor of these innovations; but the Scherzo affords an excellent opportunity for contrast, so that it behoves composers to learn how to employ it to the best advantage.

The element of surprise is the chief thing in this musical form. Nowadays this cannot be sought in harmony (which is nothing but surprises); but there are infinite resources in rhythm, which a close study of Haydn and Beethoven should reveal.

The formal scheme of Scherzo-Trio-Scherzo-Coda is to be deprecated. It militates too much against the element of surprise. Richard Strauss' *Till Eulenspiegel's lustige Stricke* at least has broken new ground here, being in a kind of Rondo form. This allows of the more diverse and extravagant episodes, held together by the one really fantastic chief subject.

Sonata

Beethoven, having brought the structure of the Sonata to a higher level, which he called his Second Period, seems, in his Third, to have sought to externalize, and render irreducible that very structure and to fling over it a veil of romantic vagueness. Succeeding composers, toiling to reach the same heights, failed to follow him in his last developments, so that for fifty years there was little progress—only imitation of the obvious. Even so did the opera-composers follow Wagner as far as *Lohengrin* and no farther, for many a year. Wagner was the only man who, in his desire to create, sought a new path. Structurally, his two Sonatas (the early one is ignored) are far from strong; but, instead of striving on architectural lines, he gave us a new thing—the Romantic Sonata, which has been finely developed by Glazounov, MacDowell, Allalou, and Dale.

To be more definite, the subject matter has become less stiff and formal than in Sonatas on the Beethoven lines. The Second Subject of the First Movement can perhaps often be found in the Classical mode of considerable interest. There are fewer tripartite subjects; the Scherzo is often omitted, a Waltz or other light movement being substituted; and, lastly, the element of effective orchestral writing—thought of by Beethoven only in his later works—is now brought to the highest pitch of development.

A tendency of today (foretold by the writer twenty-five years ago in the *Quarterly Musical Review*) is to abandon the strict sonata form. The reason is that it is of very little use, two or even one movement. Beethoven was constantly experimenting in that direction; and we are getting at least quite different from this fixed and pointless programme. The single movement piece of intense character and homogeneous structure is undoubtedly the Sonata of the future. And the same applies with equal force to the Symphony and Quartet.

The "thirst for knowledge" is the basis of all progress. This series of articles, which will continue for some months, answers in a most readable manner many of the hundreds of questions which have come to "Editor" effect daily for years.

Professor Corder, who has been the teacher of by far the greatest number of British composers of the present day, started out to write an *Encyclopedia of Music*. He was far too interested a writer to produce anything so arid as an *Encyclopedia* of ordinary sense. He embodies the human aspect of Sir George Grove, combined



or in the beautiful end of his: "Woman's Love and Life" cycle, he did a thing that neither singer nor audience will ever forget.

In spite of this, strange to say, every would-be artistic song writer since Schumann, instead of improving his beauties of melody, has religiously repeated one or all of these faults. The voice part is the last thing thought of, as it is treated quite generally to a characterless extemporization on the piano which usually conveys the impression of Mr. da Mauro's joke in "Punch" where the singer says to the accompanist, "Now you go right in and I'll catch you up by and by."

Above all, in an "artistic" song you may have a high note for the singer near the end, but never a proper full close: that would be too "original." You must make either a frank cadence or else a common inverted one, such as you have been employing at the previous periods—though perhaps without being aware of it.

Symphony

The Symphony, from a set of four lively little *Intermezzos* played between the courses (or during the courses, was it?) a Cook Diner, has grown to be a full meal in itself—four large pieces, each a complete musical structure and each usually quite unconnected with its fellows except by a slender thread of tonality.

Signs are not wanting that both composers and audiences (especially the latter) are growing to regard this as rather too much of a good thing. Experiments have been made with varying success, at connecting the movements with one another by the use of some recurrent phrase or subject, as in Schumann's *Symphony in D Minor*, Tschaikowski's and Dvorák's in *E Minor*, and Berlioz's *Symphonie Fantastique*. But, even when a justifying cause can be found for this self-quotation, it is apt to fall flat stale upon the ear. Even with Liszt's method of metamorphosis to vary the thing, we always feel that we were rather disappointed. No, the *Symphonie Romantique* of Strauss, not that of Liszt, is destined to outlast the *Symphony* from its pre-eminence; and a modern hasty-minded audience will not much longer endure to have four pieces played to them when what they but one.

The young composer will do well to think carefully before he infests upon the world a Grand Symphony. At least it would be more prudent—and advantageous—to produce the four movements separately first as so many separate works, which they really are.

Remember!

By Mildred F. Stone

REMEMBER, an ounce of musical prevention is worth a pound of cure. The following plan the untrained and untaught may follow, and it will be well rendered to "Editor" effect daily for years.

There is always a demand for musical dictionaries. The "I want to know" spirit is particularly strong in America. No amateur or professional musician can read these paragraphs by Professor Corder without acquiring a more comprehensive aspect of many of the most interesting things in the Art. This series began in October.—EDITOR'S NOTE.

with a masterly musical technique. This is enlivened by a rare sense of humor and broadened by a life-time of rich experience as a teacher, composer, editor and writer.

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a day without injury. It all depends upon the intensity of the effort. I have found that the practice day when the practice is of the right kind is enough to tire out the ordinary student. The trouble is that the average amateur practices with the same faint intensity with which he might read a popular novel."

Time and Money and Tiny Tots

By Hazel Victoria Goodwin

Up to the age of ten years the wee scholar has had little school training in fractions and the music teacher of the first and second grades finds it difficult and often impossible to give the very little girls and boys a workable conception of note values and everything incorporated under the head "time."

The writer has developed a little financial system of notes and measures that has invariably been understood by children whose grasp of arithmetic is not very great. The system is this: there are anywhere from three to five halves in a whole, knowing surprisingly well that there are but two half-dollars in a whole dollar; that four silver quarters make a dollar and two silver quarters a silver half-dollar. Therefore when he is allowed to make-believe that a whole note is a dollar, a half-note, a half dollar and a quarter-note, a silver quarter, he finds it an exhilarating sport. After he has been told whether his dollar is the sum of "two hits" then this little fellow will say "that was an old coin worth twelve and a half cents, and that two hits is a silver quarter, he can call his eighth-note a 'hit.'

Now the student that sees the sections between the vertical bars are called measures but that they might be considered as pocketbooks; that each pocketbook must have some amount of money in it as every pocketbook in the same series has. Under a stated otherwise; that each pocketbook can have a dollar in change; while another pocketbook only has three-quarters of a dollar; that the composer puts the same amount of money in each pocketbook; that the composer issues a statement even, at the very beginning of the piece, declaring to the world in general that every measure or pocketbook in his piece shall, until further notice, have four-quarters in it, for instance, or an amount of change, just so it will have four quarters. If the composer decides he has only three-quarters in each measure or pocketbook—or three half-dollars—he places the figures 3/4 (three quarters) or 3/2 (three halves) on the staff at the outset.

What to buy with these notes is the next question. Silver money will purchase fruits, candy, vegetables. Music money will only buy beats. If a quarter buys one beat, the child will have no difficulty in telling you that a half-dollar note buys two; a whole dollar note, four.

Lastly, take down the metronome and show the child just what a beat is. Let him count off beats for you.

It will be found that "financial method" has a particular appeal to the tiny scholar on account of the imaginary silver money involved, that commodity so rare but so magic in his short experience.

A Scientific Delight in Bach

Each note, in the "Bach" form in his final works with a consciousness that is always delightful, had, nevertheless, a sense of innate beauty and proportion which made his master works appear like some creation of nature rather than of man,—so perfectly balanced, so beautifully symmetrical are they.

Indeed, these works, while they appeal to the musician, have also very strong appeal to the highly organized and highly developed scientific mind. Clarence Lucas in his excellent musical form makes the following quotation from the works of the great British scientist, Thomas H. Huxley:

"When I was a boy, I had abundant opportunities of hearing (the music of) that great old master, Sebastian Bach. I remember perfectly well the satisfaction and delight I experienced in listening to the hour together, to Bach's fugues. It is a pleasure which remains with me. I am glad to think, but of late years I have tried to find out the why and wherefore, and it has occurred to me that the pleasure derived from musical compositions of this kind is essentially of the same nature as that which is derived from pursuit which are commonly regarded as purely intellectual. The sense of pleasure which is exactly the same as in most of the problems in morphology—that you have the theme in one of the old master's works followed out in all its endless variations, always appearing and always reminding you of unity in variety."

Behind the Scenes with Artists

By Harriette Brower

The Human Side of the Artist

WHEN one sits entranced under the spell of great artists, one forgets for the moment that they are human beings, who feel, suffer and enjoy very much as do the rest of mankind. The violinist weaves his spell of enchantment, the pianist caresses the keys or thunders over them with thrilling effect. At the moment of performance both artist and listener are carried out of themselves, into another world as it were, where the very atmosphere is rarefied in a high degree and every object is touched with magic.

The artist naturally does not live in this highly sensitized atmosphere; he soon comes back to earth and to the world with his fellow beings. Those who know him will find him near when he "off duty," so to say, and find him usually very simple, natural, unaffected, lovable. The greater the artist, the more these qualities shine out in him.

The human side of the great artist, so guarded and kept out of sight when before the public, would delight his or her admirers could they sometimes be privileged to peep behind the veil. Take as an illustration the charming South American pianist, Guillermo Novais. If anyone's head could be turned by overwhelming success and the extravagant praise of critics everywhere, it would be hers; but she continues to be the simple yet incomparable girl, after three years of success in America, that she was in the beginning. Does she ever lay off this sense of passion? Yes, she can be as eager and merry as a child, but that she is very quiet, deeply serious and thoughtful. When all is over, the reaction sets in and she becomes excited, embracing friends and acquaintances, and effervescent with delicate gaiety. One day, when she was to play at a large concert, she was met by a young entrance waiter. She and her brother had just alighted from the cab. The latter was carrying her leather-cushioned piano stool, either a heavy load for his slender physique. She always uses this stool at her concerts, and it is a familiar sight to her carefully adjust the seat before she begins to play.

Novais is so modest that she seems unwilling to take any praise to herself for the beautiful work she does. At the same time, she has a strong admiration for some of the great ones, notably for Josef Hofmann. "He is the greatest artist of all, do you not think so?" she asks, with a smile. "I have seen him everywhere as well as at a concert at a concert given by a 'friend of mine.' At such times she gives serious attention to what is going on before her; nothing escapes her eager young thoughts.

At home, or with familiar friends, she is light-hearted as a child, full of bright little stories of this or that

Keep Your Piano Action in Order

By R. A. Davidson

Some piano tuners only *tune* a piano, some can regulate its action, and others can't. As a matter of self-information it will pay you to know what "regulation" of your piano means. If you are studying, say, Marcelowski's *Course of Espionage*,

First, look along your piano keyboard and see if the keys are all on a level. If one key is lower than another and you are practicing even touch, one finger will require more motion to produce tone than another.

Next, all keys should go down the same distance, usually about $\frac{1}{4}$ of an inch. Press several keys down at once along the keyboard and if one or more keys show greater depression (or "dip," as it is called) than others, call your tuner's attention to it. If you have not had your piano over-hauled in ten years, it is probably the best plan to take the front off the key that have been down, and then to re-tension the wires. This is an expensive matter to have done. This is of such vital importance in factory over-hanging that it is the first thing done. All other regulations depend on it. A short-cut test is to press down the black keys first. If some of them go down below the level of the white keys (sometimes almost out of sight), it is a good indication the felt underneath is gone.

Now lift the cover of your piano and look down at the hammer as you press and release the strings. If they fall back away from the strings about $\frac{1}{4}$ of an inch, you can easily do this by lifting the cover of the piano and letting the electric bell hang inside after closing the cover. A couple of hours should ordinarily be sufficient time. If there is no electric light available, a very small lamp inside the bottom of a piano will remove dampness. Of course this should never be done by anyone with insufficient judgment and discretion to take the necessary precautions to avoid possible fire.

Now press very slowly on each key along the keyboard and notice if each hammer responds the instant you touch the key. If not, you will again have difficulty in passages of repeated notes. In factory language, this is what we call "testing for repetition," or "lost

Simple Facts About Harmony Every Music Lover Should Know

By EDWIN HALL PIERCE

Part II

This Section May Be Read Independently of Part I Which Appeared in the Last ETUDE.

Major and Minor Taking the Place of the Old Ecclesiastical "Modes"

The music of the Middle Ages was not based on our present major and minor scales, but on fourteen different "Modes," borrowed from ancient Greek music and named from Greek provinces—though in borrowing them the names got unaccountably mixed up, as it happened. When the art of harmonizing arose, experience soon showed that only two of all these modes—the Ionian, which is practically like our Major Mode, and the Aeolian, which has slight changes because our Minor Mode was still used for harmonizing. Consequently the ancient modes rapidly dropped out of use, with the above exceptions.

One important feature in Harmony is the existence and use of the "leading tone" (the seventh note of the scale) which has a tendency to lead or progress upward a semitone to the key-note. In the major mode it exists ready-made; in the minor mode it is provided by the use of an interval which raises the seventh degree of the scale. Without a proper "leading tone" one can scarcely form a satisfactory Cadence, (close of a musical phrase), and it is an historical fact that musicians, especially singers, began to apply and use this accident in the minor mode some time before composers actually wrote it. For instance there is a Mass by William Byrd, an English composer, written about the year 1550 (or a few years later) in which the seventh (or sharp seventh, of the minor) mode is not written, but is so obviously intended to be sung that in Novello's Edition it has been added by the editor wherever needed, though placed in parentheses to indicate that it was not in the original copy.

Cadences

One reason why the very early composers of the polyphonic school did not feel the weakness of the old "modes" in the matter of Cadences, is that they really had little use for Cadences, except at the very end of a piece. What they aimed at was a grand continuous flow. If we jump from their time down to that of Haydn and Mozart, we find exactly the contrary principle; their music is divided up into neat little phrases, periods and sections, which call for the use of certain forms of half-close and close. Consequently instruction in the proper formation of Cadences became a part of the science of Harmony.

(Ex. 18, Authentic Cadence or Full Close) and the same in Minor.



(Ex. 18, Plagal Cadence.)



(Ex. 19, Half Close.)



(Ex. 20, Half Close.)



(Ex. 21, Half Close.)



Chords of the Seventh were also recognized:



(Dominant Seventh)



(Suspended Second)

(Suspended Second)

(Anticipation)

Standard Rules of Harmony

20 now written thus

Parallel Octaves were forbidden because they diminished suddenly the number of independent parts and gave undue prominence to one; parallel fifths were forbidden because they gave a feeling of awkward dissonance in the chain of harmonies.

Later on, chords of the 9th, 11th and 13th were recognized and treated by theorists, though with differing opinions.

In Italy, however, a similar change was brought about through an entirely different means. Soon after the death of Palestrina composers began to try their hand at writing songs for a single voice, accompanied by instrumental chords, and by about the year 1600, that had reached its height. The first to do this was Stefano Landini, about the first composer noted in this style, and the first place where he displayed his new art was at the house of Sig. Giovanni Bardi, in Florence—a noted patron of art and literature. The rise of Opera gave it a still further impetus.

In England, the change seems to have come along with the rise of the "Glee"—a song for several voices, simply harmonized, which took the place of the earlier "Madrigal," a composition for chorus in the old contrapuntal style.

Thorough Bass

Most simultaneously with the rise of Harmony, the invention was made of a method of indicating the succession of harmonies by the *figura* applied to the bass. What they aimed at was a grand continuous flow. If we jump from their time down to that of Haydn and Mozart, we find exactly the contrary principle; their music is divided up into neat little phrases, periods and sections, which call for the use of certain forms of half-close and close. Consequently instruction in the proper formation of Cadences became a part of the science of Harmony.

(Ex. 18, Authentic Cadence or Full Close) and the same in Minor.

that the next thing it should do was to move downward one degree of the scale. Or, it might remain stationary, and the root of the chord might move upward, instead.

Parallel octaves were forbidden because they diminished suddenly the number of independent parts and gave undue prominence to one; parallel fifths were forbidden because they gave a feeling of awkward dissonance in the chain of harmonies.

Later on, chords of the 9th, 11th and 13th were recognized and treated by theorists, though with differing opinions.

The influence of the ideas of Counterpoint was still so strong that it was demanded that each voice form an independent and graceful melody, even though not a specifically significant one.

One of the first innovators was Claudio Monteverde (1567-1643). He discovered that the chord of the seventh on the fifth of the scale (known technically as the "dominant seventh") was less harsh than the others, and he dared to use it *unprepared*, greatly to the horror of musical purists of his day. He also introduced certain effects in instrumental music, previously unheard-of, for instance the orchestral *rondo*.

25

Suspension, Anticipation and Changing Notes

"Suspension," or the holding over into the next chord, thus causing a temporary but not displeasing discord, was an art already understood and practiced in the days of Counterpoint.

26

Standard Rules of Harmony

The first material used in Harmony was the seven Triads founded on the seven tones of the scale:

27

Anticipation

"Changing Notes" are notes foreign to the harmony, which by moving up a half-step or down one degree of the scale, change to a true harmony-note. Composers of Mozart's day used plenty of these, but in a rather timid and apologetic way, writing them as slow grace-notes (Appoggiatura). We still use them now, but have grown less squeamish, and use full-sized notes.

28

20 now written thus

but were used with great caution. It was considered that the "seventh" must be "prepared and resolved" according to rule. "Prepared" meant that the note must already be found in the same voice in the previous chord. (It was usually tied over, in fact.) "Resolved" meant

Modern Developments of Harmony

Wagner shocked the theorists (but probably no more than Monteverdi did centuries before) by his bold innovations in harmony. He did not, for instance, regard it as necessary that a discord should be prepared as a concord in the *same voice*; it was sufficient that the note appeared *anywhere* in the preceding chord. He, and also the Romantic writers, as Schumann, Chopin and (later) Grieg, used not merely the chord of the dominant seventh, but *any* chord of the seventh, unprepared. Grieg used parallel fifths with the utmost freedom, despite the old rules. Some twenty or thirty years ago, a change began to take place in pedagogic methods of teaching harmony; it was found that Thorough-bass might be dispensed with, and the pupil put directly to the practice of harmonizing melodies. (In the present writer's opinion this is not altogether the gain, however.)

This brings us to the work of the extreme modernists, such as Debussy, Ravel, Schönberg, etc. Their works have undeniable value because of beauty and originality, but it is impossible to explain their use of harmony by the conventional rules of the theorists. Theorists have not, yet caught up with them. For instance, Debussy does not hesitate to use a discord of this kind



on occasion, without any conventional preparation or resolution. These writers even abandoned the idea of tonality, using any chord in any key, or perhaps abandoning the idea of being in any particular key at all. Occasionally, too, they use a strange scale, composed entirely of whole-steps.

Sometimes their pieces do not come to a close, but merely *leave off* at a certain point with the musical phrase not even complete, like a story that ends with an incomplete sentence followed by a star.

Young musicians, however, should not be misled into believing that because these other eminent and original composers appear to have thrown overboard the science of harmony, there is no longer any use to them; all these men have made a previous thorough study of the subject and when they break the older rules, they know just why they do it, and what their intentions are. An old woodsman may safely start on a tour of exploration through virgin forest where the tenderfoot would be hopelessly lost, and had better stick to the trail.

A Musical Biographical Catechism
Tiny Life Stories of Great Masters

By Mary M. Schmitz

[Editor's Note:—We are presenting herewith a number of biographies designed to be used by themers, or as a supplement to the *Child's Own Book of Great Musicians* series and *The Standard History of Music*.] **WOLFGANG AMADEUS MOZART** (1750-1791) IV.

1. Q. Where and when was Wolfgang Amadeus Mozart born?
A. Salzburg, Germany, January 27, 1756.

2. Q. Did Mozart show his musical talent very early?
A. Yes, he began to compose music when he was only four years old. He played in concerts before he was ten.

3. Q. Did people believe Mozart wrote those early compositions himself?
A. No, they thought his father wrote them and passed them off as little Wolfgang's.

4. Q. How did they prove that Mozart wrote them himself?
A. By hearing him write in public the music to the story that he brought to him.

5. Q. What was Mozart's sister's name?
A. Anna Mozart, but the family called her Nannerl.

6. Q. Who was a good musician, too, and their father, Dr. Mozart, too? the two children on long concert tours when they played before the crowned heads of Europe.
A. No, he was Mozart when he wrote his first symphony. (Open 15.)

7. Q. From what famous musical family did Mozart's wife come and what was her name?
A. The Von Weber family, her name was Constance Weber.

8. Q. Name three famous operas Mozart wrote.
A. *The Marriage of Figaro*, *Don Giovanni* and *The Magic Flute*.

9. Q. What was the name of the last work Mozart wrote?
A. The Requiem.

10. Q. What is a requiem?
A. A musical composition written in honor of the dead.

11. Q. Tell how he came to write it.
A. Just a short time before his death, a man dressed all in black came to Mozart at night and asked him to write a Requiem for him. Mozart took ill at the time and he felt that it was for his own funeral. However, he wrote the Requiem and afterwards it became known that this man had intended to take the honor of writing the composition himself and pass it off as his own.

12. Q. Did Mozart write any symphonies?
A. Yes, 40 symphonies, but the three last ones were the best.

13. Q. Is Mozart famous as a writer of symphonies?
A. Yes, Mozart, Haydn and Beethoven were the greatest writers of symphonies.

14. Q. Were Mozart's symphonies as great as Beethoven's?
A. No.

15. Q. What is a symphony?
A. A composition written for full orchestra.

16. Q. What are the instruments played in a full orchestra?
A. The violin, viola, cello, double-bass, flute, clarinet, oboe, piccolo, bassoon, English horn, concert, trombone, tuba, drum, cymbal and harp.

17. Q. Did Mozart write for the piano?
A. Yes, he wrote sonatas for the piano and other music for the piano.

18. Q. When and where did Mozart die?
A. In Vienna, Austria, Sunday December 5, 1791.

19. Q. How old was Mozart when he wrote his first symphony?
A. Twenty years old.

20. Q. From what famous musical family did Mozart's wife come and what was her name?
A. The Von Weber family, her name was Constance Weber.

21. Q. When and where did Mozart die?
A. In Vienna, Austria, Sunday December 5, 1791.

22. Q. Name three famous operas Mozart wrote.
A. *The Marriage of Figaro*, *Don Giovanni* and *The Magic Flute*.

The Teachers' Round Table

Conducted by N. J. COREY

This department is designed to help the teacher upon questions pertaining to "How to Teach," "What to Teach," etc., and not technical problems pertaining to Musical Theory, History, etc., all of which properly belong to the Musical Questions Answered department. Full name and address must accompany all inquiries.

Personality

Occasionally we feel like using a portion of our page to share with our readers some of the thoughts born of our years of experience which we think may be helpful to them, from a psychological standpoint. We believe that it is impossible to over estimate the importance in teaching of the power of personality.

It would not be easy to calculate the number of times that success has apparently been so definitely explained that it is a wonder that anyone can be so ignorant or so obstinate as to fail. Men who have achieved along any line have been petitioned by magazines for their formulae, and have turned our ready-to-wear methods for all aspirants of superior cut and quality. True, now and then, some one else writes a book and distorts the original idea to their own ends upon the subject, and we are left to wonder whether truth is indeed in the statements from the inside or the outside. But the philosophic observer, (and after all does anyone get much out of life than the philosophic observer with his humorous deductions from the tragic, and tragic deductions from the humorous, with his smile and frown, almost the same instant, and his smile and frown in the first place?) pays marked attention to unknown values of the equation, and finds in naming these values, while Solomon wisely reckons time and chance* which we term Opportunity, that there is another equally potent, and that is Personality. In the beginning of his career, the idealist, (and all who strive for attainment of any kind have an ideal of some sort,) is concerned only with the abstract. Intent upon his vision, he takes it for granted that it is patent to all eyes, and he reckons his adherents to any cause he adopts, or any ideal he espouses, as persons sharing his ideal and fully cognizant of them. But the fact is that very few, if any, of his adherents or helpers have a remote idea of his ultimate aims. The real power which he exercises over them is in no sense an abstraction. The force of his personality is the force that builds and builds things. All along as when the Galilean fishermen left them nets to become the teachers of men, the voice and the presence, the force of the personality, has been the characteristic explanation of discipleship. Who can deny that Peter and Andrew knew what it meant to become fishers of men? They left their nets and followed Him. It is an open question whether the dominance of a great idea exercises a transfixing and transforming effect, and makes one, as it were, full of magnetic force. Certain it is that what makes for Personality in an individual, is the losing the sense of one'self in the absorption of all abstractions, and in this sense it is the embodied ideal of attainment, perhaps unconsciously. But individualism too thickly to be passed, as it were, into the crevices and schemes and undertakings which lie in the brain of some idealist, flourished and grew only under his watchful care.

Tale, for instance, the work of Col. Waring in New York. Who would imagine that so systematic a method could so quickly fall into absolute disuse, when no longer after his death that it was not to be found in the streets of the Street Cleaning Commission than when it was proposed to clean the snow from narrow down town streets that were blocked by snowdrifts, that he would have to wait for rain! Apparently, all that practical force, that utilized energy, went into the grave with its projector and executor. Yet the idea was simple, and alive. It is hard for any earnest enthusiast to realize his own value. Full of the subject to which he has devoted himself, and carried it upon himself as merely a mere incident, which it passes, he expects direct contact with it and all minds. But the majority stand still the medium. How many times has some teacher in our own profession, or why call themselves professional, with more of a following than those who are really wise and skilled! These men, cunningly in touch with the realities of life, and quick to detect and avail themselves of the limitations and simplifications of the average multitude, appeal to them alone lines that demand little and secure much.

In a case such as you mention, there must be complete co-operation with you on the part of the family. The home practice cannot be done under your supervision, hence parents should realize that a certain period should be set aside for this, and that it is in your power to see that it is religiously observed. If you can make it occur "occasionally" it can open the parents of your pupils' eyes and expand their conditions to them and try and make them understand that part in the transaction, you will find it easier to rouse the mutual interest of yourself and your pupil.

That pupils prefer the tuneful things, is not unnatural. There is a growing attempt on the part of teachers to

take this into account, and act accordingly. Hence search out and place on your list of teaching pieces such as best serve technical ends, and reduce the number of études used. You can in this manner stealthily produce results in even the most obdurate. I know of nothing you can do to force pupils to practice. Interesting work, persuasion, reasoning, and gentle insistence on the part of the parents are about all that can be done for the child to supply the interest that is lacking.

You ask for a book of duets that will take the place of exercises. Do you not mean études? Exercises are scales, arpeggios, passing notes, short-bar, octaves and so forth, nothing more can take the place of. If you can interest your pupil by means of duets, it will be an excellent plan to mingle some of them with the general work. Any expedient that will produce results is worth trying. The following are excellent collections: *Teacher and Pupil*, being thirty melodious study pieces for four hands, by C. Koepling; *A School of Four Hand Playing*, in three grades, by Presser, and *A Day with the Toys*, by E. Kronke.

Personality Moments

*I have had thirty-eight lessons, but am at times disengaged at the slowness of my progress, when others with fewer lessons play better. I have a friend who has had 100 lessons and can play nothing fast and do it well. I practice Mathew's, No. 1. (C. Koepling) and have learned it in 100 lessons. I can't know the keyboard better, so as to grasp my music faster quickly. I have only a certain amount of time which I practice. What is the meaning of the following sign?

P-C-A.

The best method of increasing your speed will be in the practice of studies and pieces you are already thoroughly familiar with. Rapidity of action cannot be induced in such music as you are picking out the notes of. The speed that gradually comes from the use of the scales and arpeggios is due to the fact that students keep at them for years after they are thoroughly learned. Every piece deserves to keep some étude or piece of study attached when the work is done as a routine. When you can play your hymn playing by taking the hymn book and playing through to the end. Look each time through until you obtain a complete idea of how you think it ought to go. Then play it through, stopping for no mistakes. Play each through twice, proceeding directly to the next, and so on until you have finished the book. When you have forgotten those at the beginning, play them again to determine how much you have improved, both in quickness of grasp, accuracy and tempo. Do the same with simple pieces and études. You do not necessarily need to be discouraged. Nature endows some with the faculty of learning faster than others. You will also need soon to take up music directly adapted to the cabinet organ. The sign you inquire about is for the stammer pedal of the piano, the foot being depressed on it at the beginning of the line, and raised at the end.

"A pupil of eleven years, whom I have placed in Peppert's First School, and who shows an account of falling asleep in class. The exercises she likes best are learned, but unfortunately, she likes only the exercises which she can play well. I practice Mathew's, No. 1. (C. Koepling) and have learned it in 100 lessons. I can't know the keyboard better, so as to grasp my music faster quickly. I have only a certain amount of time which I practice. What is the meaning

A Calendar of Daily Helps for the Musical Month By MAY WEST OWEN						
SUNDAY	MONDAY	TUESDAY	WEDNESDAY	THURSDAY	FRIDAY	SATURDAY
6 Study fingering best suited to each passage and your hands.	7 In playing a passage always repeat exactly the same fingering.	8 Earn the right to criticize long and serious study.	9 Don't attend concerts merely to hear some celebrity.	10 Don't "parrotize" those less advanced than yourself. They may outdistance you.	11 In studying Bach uniformly each part with a different color.	12 Don't try over music listlessly. It leads to sloppiness playing.
13 Sharpen your musical tools daily on the grindstone of technique.	14 Teachers have more interest in the prompt, regular, well prepared pupil.	15 Practices a great deal hands separately. It makes for clearness.	16 Play with different shadings, accents, and rhythms. It promotes fluency.	17 Practice with slow time. Results come quicker.	18 Don't bother with a teacher you cannot respect.	19 Get the best teacher obtainable and avoid changes.
20 Always sit exactly at the center of the keyboard.	21 Never urge your muscles beyond the point of normal fatigue.	22 Most of all listen to your playing. Make it beautiful.	23 Learn something new in music history and harmony every day.	24 Attend concerts as frequently as possible.	25 Demand that each day shall show progress in your work.	26 Join a good musical club and aim to help that club.
27 Avoid abusing your hands in other work.	28 Make a special practice of concentration every practice hour.	29 Radiate musical happiness to someone every day of your life.	30			

Beethoven developed the symphonic form to such comprehensive breadth, and filled it with contents of such unprecedentedly various and ravishing melody, that we stand to-day before the symphony of Beethoven as before the stone that marks the boundary of an entirely new period in the general history of art; for in it there came into the world a phenomenon nothing even approaching which is to be found in the art of any age or nation. For in the symphony there is spoken by musical instruments a language of which no one in any preceding age had any knowledge, inasmuch as the pure, musical expression in it enchants the hearer with a lasting effect hitherto unknown, in the most inconceivably varied shades of tone, and wins his inmost nature with a strength unattainable by other art.

Wagner.

Omitting Notes from Chords

By Clement Antrobus Harris

Is it ever right to omit a note from a chord—if the chord is too big for the hand to reach all the notes?—It should not be done when it can be avoided, but if certain principles he observed there are cases in which it can be done without doing violence to the composer's intentions. The first of these is that the bass note must never be omitted; and the most common chords which can be played by hands of normal size; the reason is that they are not written to be played but to sing.

A difficulty can often be overcome by playing the bass note an octave higher than written; but this must be done only if it will still be lower than the tenor note. It is said that the highest sound possible for the human ear is 10,000 vibrations per second. If two notes are played on different notes, the lower one is the harmonic bass. (The qualification harmonic is used to distinguish the lowest note from that sung by a bass voice, which might not be the lowest, though in a vocal composition it generally is). If, as would often be the case, placing the bass an octave higher would leave the tenor as the lowest note, the change must not be made.



Our second rule is that we must not omit the melody note. This is generally the highest note; but it is by no means invariably so, and the rule applies irrespective of where the melody is. If the melody note is duplicated in the chord we might omit the duplication; but if the whole melody is in octaves it would not be satisfactory to play one note singly; that is, without its octave, and not the others; we must play the whole phrase in single notes, and the duplication is to be made.

The application of a third principle requires an elementary knowledge of a third. In deciding what note to omit, one should generally avoid omitting the third of the chord. But what note is the third? There are three notes in a Common Chord. The notes of a chord are numbered by counting each note, not of the chord, but of the scale; thus if we take the chord



C is the 1st, E the 3rd and G the 5th of the chord in technical terminology; (in Figured Bass the numerals refer to the bass note whether it is the root or not). In the following case



it would not be unnatural to suppose that G is the "third of the chord."

But it is not, because in speaking by number of the notes of a chord it is always assumed to be in what is called its "root position." That is to say, the notes must be so placed that the root note, the 1st note of the scale, is the lowest; "1" then will make consecutive odd numbers, thus, 1-3-5-7-9-11-13. This is called the "Original Position" of the chord, and when the notes are in this order the bottom note is called the "root" of the chord. Now when it is said that the third of a chord must not be omitted what is meant is the third note of the scale reckoning from the root note of the chord, not necessarily from the bass note. If the chord stands in the common position, the root may not be in the bass. In the example just given, the third note (reckoned scale-wise) from the bass is not the third but the fifth of the chord, for in its original position the chord stands thus:



By way of one more example, take the following chord



Which note is it we must not omit here? Arrange the notes in the order of odd numbers, that is alternate notes

of the scale, (omitting one of the two D's) and we shall see that it is the B.



The reason for not omitting the third of a chord is that the effect is very bare: the third is the note which determines whether a chord is major or minor and without it the chord is characterless. Omission of the fifth of a chord has not nearly so impoverishing a result. Compare the second and third chords in the following example.

Velocity from Two Aspects

By Charles de Q. Weber

There are two distinct paths by which velocity may be attained; the first and the surest is by taking a passage first at a laboriously slow rate and gradually advancing the speed until it reaches the desired degree of speed. The late E. M. Bowles used to say to his pupils: "Play every note but make your movements quick." There is a great deal to this. In any passage which you hope to play very rapidly some day, you may make very rapid progress by playing with the metronome set at some very slow speed, but with the individual fingers going through the motion of attacking the keys with lightning like rapidity. The result was that the fingers were trained for the rapidity, and when the speed of the piece was at a comfortable rate that these motions were permissible. Then, as the speed of the composition was advanced, the very quick motions accommodated themselves to the progress and insured far better results in a much shorter time.

This procedure, however, has one disadvantage. It

may, in the case of a "machine minded" pupil, make the result sound mechanical. The only other alternative is one which the pianists and few students seem to be able to employ with success. It is advocated in different ways in the *Touch and Technic* of Dr. William Mason and in the *Mastering the Scales and Arpeggios* of J. F. Cooke. This can only be described as "playing by sports" "taking a chance," and then taking a long series of chances. That is, one takes a series of chances to play the scale for octaves and sixteenths with the most intense velocity, much as one would play a crescendo passage. By means of a great many such spurts, regularly organized and attacked with daily system, surprising results may be accomplished. The writer frequently had pupils who could play at the rate of 500 to 700 notes a minute. These pupils also played their scales with limpidity and clarity like the flight of a bird over the keyboard.

Both of the methods we have described are worthy of the player's attention.

Building Up the Class Businesswise

By Ida M. Ross

ALTHOUGH the town was growing and Miss Brownlee was one of the best teachers in it, she realized with a start one day, that she was not getting her fair share of the new pupils. A remedy for this must be found. One great drawback was that she did not know where the new pupils were.

One night she brought out her local telephone book and some sheets of paper. On one paper she copied the names and addresses of those living on A street; on the next those living on B street, etc., going through the entire book. She next got a card index, copied one name and address on each card and arranged the cards by streets according to the order of the book. Now on each card she wrote, so far as she already knew, the names and ages of the children in the family.

This was all right as far as it went, but of course as not all families have a telephone, there were many houses not entered on her cards at all. To keep herself in condition, every teacher needs at least one walk a day. Miss Brownlee resolved to make her daily walk a social one. The first night she walked the half length of A street, up one side and back on the other. On an unobtrusive slip of paper she carried in her hand, she jotted down the number of any house not on her list. If she knew the name of the tenant, that was jotted down; if she saw unmistakable signs of children that also was recorded.

At night the index was filed in as completely as possible. Then by keeping up her walks, discreet questions, keeping eyes and ears wide open, reading local papers, etc., she gradually was able to fill in the gaps, until

"An Old Friend"

Here is an extract from a letter from an ETUDE enthusiast who has just moved from South Africa to London. It reads:

"Kindly send me the name of your London agents. I simply must have THE ETUDE, it is like an old friend and I miss it so much." E. R.

We value more than any other asset our house possesses this wonderful spirit of confidence and cordial friendship, which our friends are good enough to extend toward us. Many ETUDE readers in America would be amazed to learn of the great number of musical people all over the world who welcome THE ETUDE every month.

THE ETUDE



There is, however, an exception to this rule. When a chord includes a minor seventh, that is a seventh which is only ten semitones from the root of the chord (more easily reckoned as being a whole tone below its octave) the third may be omitted without producing an impoverished effect. Ex. 8



3rd omitted effect not unsatisfactory

THE ETUDE

IN GRANDMOTHER'S YOUTH

FRANZ von BLON

A real old-fashioned *minuet*, with a touch of the folk-song. Grade 8.

SOIRÉE DE VIENNE

No. 6

Abridged Edition

The waltzes of Schubert undoubtedly did much towards inspiring the later idealization of the waltz form by a host of composers headed by Chopin. In the *Soirée de Vienne*, No. 6, Liszt employed two of the *Valses Nobles* and one of the *Valses Sentimentales*. Grade 4.

Allegro con strepito

sempre ff e marcatoissimo

THE ETUDE

SCHUBERT-LISZT

THE ETUDE

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Poco Allegro

teneramente

dolce.

Ped. simile

cresc.

a capriccio

poco rallent.

smorz.

8 a tempo

dolciss.

molto rit.

THEME

DEATH AND THE MAIDEN

FRANZ SCHUBERT

This *Theme* was originally found in Schubert's song, *Death and the Maiden*. In the string quartet it is made the basis of a set of elaborate variations. Aside from its beauty as pure music, it will prove useful as a study in chord playing and the bringing out of inner voices. Grade 3.

Andante con moto M. M. = 72

pp

cresc.

decrec.

p

pp

cresc.

p

RÊVERIE D'AUTOMNE

A dreamy baritone melody in the first part contrasting with the livelier waltz movement of the second part. Grade 5.

DENIS DUPRÉ

INTRO.

Poco lento con espress. M.M. $\downarrow = 72$

oderato con espress.

ato la melodia

Poco lento con espress. M.M. = 72

Allegro moderato con

marcato la melodia

poco cresc.

poco rit. dim. p Fine.

Joyeuse

poco cresc.

cresc. dim. D. S. %%

Cantabile. Tempo di Valse

TRIO

* From here go back to \mathbb{G} and play to *Fine*, then play *Trio*.
Second ending. \mathbb{G} major. $\frac{2}{4}$ time.

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THE ETUDE

ALICE

W. E. HAESCHE

A musical miniature with a flavor of the by-gone days of crinoline and old laces. Grade 2.

ndante tranquillo M. M. $\text{d} = 72$

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MARCH OF THE SLAVS
SECONDOIn the *grand march* style. To be played deliberately and with emphasis.With sweeping power throughout M.M. $\text{♩} = 104$

THE ETUDE

With sweeping power throughout M.M. $\text{♩} = 104$

SECONDO

ARCHIE A. MUMMA

cresc. e accel.

rit.

f a tempo

f

mf

cresc.

ff

dim.

mf cresc. e accel.

MARCH OF THE SLAVS
PRIMOWith sweeping power throughout M.M. $\text{♩} = 104$

THE ETUDE

PRIMO

ARCHIE A. MUMMA

cresc. e accel.

rit.

f a tempo

mp

f

mp

f

mf

f

cresc.

mf

f

ff

dim.

mf

SECONDO

THE ETUDE

THE ETUDE

PRIMO

THE ETUDE

PRIMO

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cresc. e accel. rit. *tempo* *mp* *f*

mp *f* *mp* *f* *f* *cresc.*

ff *f* *mf* *f* *Fine* *flegatissimo*

mf

rit. a tempo *rit. a tempo* *f*

dim. *cresc. e accel.* *più agitato* *rit.* *D.S.*

HOMAGE A CHOPIN
NOCTURNE

THE ETUDE

ZOLTAN DE HORVATH

This charming *nocturne* speaks for itself. It should be played with refinement and delicacy and with a judicious use of the *tempo rubato*. Grade 5.

Andante M.M. = 72

dolce

f appassionato

delicato

ad lib.

14

THE ETUDE

THE ETUDE

pp

mf stentato

dim.

molto

ppp

BIRDS IN THE FOREST

GEORGE SPENSER

A good little teaching piece introducing light finger work. Grade 8.

Allegro M.M. = 128

mf

Ped. simile

Fine

*D. O. **

TRIO

D. C.

SCHERZO
AQUARELLENN. W. GADE, Op. 19, No. 2
A beautiful semi-classic. Gade at times was influenced very intimately by Mendelssohn, as exemplified by this Scherzo. Grade 4Allegro grazioso M. M. $\text{♩} = 72$ 

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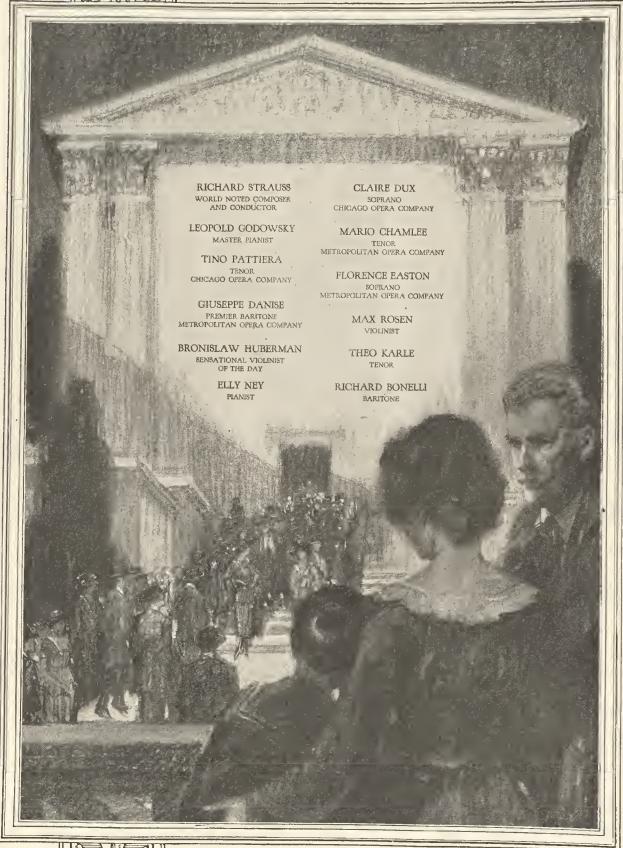
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MAZURKA CAPRICE

A very showy drawing-room piece. Play crisply and with strong accents. Grade 4.

Allegro brillante

Tempo di Mazurka M.M. = 126

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TRIO

p quieto canabile

pp scherzando

f

pp

mf

D.C.

* From here go back to $\frac{2}{4}$ and play to *Fine*, then play *Trio*.

RUSTIC GAYETY
TARANTELLA

A lively dance movement demanding clear and rippling finger work. Grade 3.

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CAVATINA IN B \flat

MAY F. LAWRENCE

THE ETUDE
(Gt. Solo Stop 8'
Prepare: (Sw. St. Diap. 8'
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An excellent number for the display of a solo stop. Suitable as a soft voluntary or for recital use.

Moderato M. M. = 72

MANUAL

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PEDAL

ANGEL'S SERENADE
LA SERENATA
LÉGENDE VALAQUE

Originally for voice, violin and piano, this number has proven a great favorite as a violin solo

Violin

Andante con moto M.M. = 54

p con passione

Piano

pp

sul A cresc.

cresc.

più cresc.

cresc.

mf affrettando

poco più animato

cresc.

Tempo I

p

pp

THE ETUDE

G. BRAGA
Transcription by
Arthur Hartman

THE ETUDE

sul A cresc.

cresc.

l. h.

rall.

a tempo

pp tempo

lento

cresc.

a tempo

p molto cresc.

ff

To Hugh A. Clarke, Mus. Doc.

MAGICAL JUNE!

EDNA KINGSLEY WALLACE

A joyous and seasonable encore song. To be sung in a spirited manner.

Con Gioja

ben marcato *p rit.* *f a tempo*

June! June! rhyth - and tune, Breath of red roses and gleam of the moon; Air from Hes - per - i - des, June! June! won - der - ful rune, Life at its full - est, of life at its noon; Per - fume and wine of you,

Blown thro' the cher - ry trees, Hum of the mer - ry bees, drunk - en with June! Sky blue and white with you, Meadows be - Shim - mer and shine of you, Who could re - pine of you, Blos - som - ful June! O! the sweet night of you, I'm in af -

p poco rit. *f a tempo*

dight with you, Hill - tops a - light with you, Hill - tops a - light with you, Mag - i - cal June! June! June! 8: fright of you, With the de - light of you, With the de - light of you, Mag - i - cal

poco allarg. porta *porta* *a tempo*

poco allarg. ten. *ff* *ff*

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THE DESERTED GARDEN

Reverie-like in accompaniment, charming in sentiment and vocally grateful.

Moderato sostenuto

1. Among the pictures fair
2. For years I wandered far,

A - dorn-ing mem'ry's wall,
Tossed by the hands of Fate,

Con Ped. *cantando*

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T HILTON-TURVEY

THE ETUDE

cresc. The one I call most fair
But mem'ries strongest are, And love the best of all, late! You Si in your gar - den, lent the gar - den,

molto cresc. Gath - er - ing flow - ers, Tu - lips, nar - cis - sus, And great, vel - vet soul - eyed pan - sies. Tan - gled the grass - es: Gone were the flow - ers, Save *poco rall.*

dim. bloom - ing a - lone there droop'd a bleed - ing - heart!

2 sempre rall. e cresc. al fine *semre rall. e cresc. al fine* *semre dim. e rall.* *pp*

THE DAY IS ENDED

J. TRUMAN WOLCOTT

A semi-sacred song, good for home singing and appropriate for special musical services in church. It is published also with violin *ad lib.*

Moderato assai

The day is end - ed! Ere I sink to sleep, My wea - ry

p spir - it seeks re - pose in Thine, Fa - ther for - give, for - give my tres - pass - es, And keep this

mf lit - tle life of mine, This lit - tle life of mine, And keep this lit - tle life of mine.

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piu moto

THE ETUDE

With lovin' kind - ness cur-tain Thou my

bed, And cool in rest my burn-ing pil-grim feet, Thy par-don be the pil-low for my

head. So shall my rest be sweet, my rest be sweet, So shall my rest,

At peace with all the

world, dear Lord, and Thee, No fear my soul's un-wav'ring faith can shake, All's well, all's well what ev-er side the grave for me, the morning light may

break, The morn-ing light, may break for me. All's well, All's well, All's well.

mf

f

rall.

ff

rall.

ff

p

dim.

dim.

mf

f

rall.

ff

rall.

ff

p

mf

f

rall.

ff

rall.

ff

p</

Three Audiences

A WELL-KNOWN American traveler and writer tells of his experience at a concert in an Italian center of musical culture. A singer who had rather modestly professed that she was a singer, at the close of her number there was a chorus of hisses and jeers, then prolonged applause till the singer reappeared. As she bowed her way off the stage the applause continued till finally she responded with an encore. This again was followed by hissing and jeering which changed to applause till she reappeared and was "bowed" off the stage. Apparently the public was getting its amusement out of mocking at the shortcomings of the singer and were recalling her for the pleasure of humiliating her by showing their disapproval.

In England conditions are quite the reverse. The singer who has risen to the state of artistry in her profession and who has won the approval of the public can count on a standing ovation. While the brilliancy of youthful years may have faded from the outer compass of the voice, so long as the artist selects songs suited to his or her remaining tones and interprets the composition with insight into its art, the public remains true to its old friend.

What about America, using this term logically for the United States? What can the singer whose voice has passed the zenith of its beauty expect here? Empty seats. The public simply refuses to attend.

The Seat of Wisdom

Where is wisdom found? Certainly not with those who needlessly impinge heartaches and chagrin on one who has spent the better part of life in trying to furnish them with the fruits of musical art. And has our own public shown greatly superior judgment? The lawyer, the physician we honor with our fullest confidence only with their advanced years. The painter, the sculptor, the poet, we expect to give us their best only after long periods of devotion to their art.

Conditions most conducive to the best physical condition of the singer should be his or her constant study. Nerve vitality should for dramatic effect or to cover deficiencies which the artist realized were already appearing in her voice. In either case the lesson to the singer is obvious.

The Unwelcome Day

Singers are not to be judged too harshly for clinging to the delusion that their voices are still present with them. The lure of the footlights is strong. And there are people willing to pay good dollars for the maturer art even when the luscious tones of earlier years is somewhat gone. Care of the voice will do much to hold her in tact, to accept the verdict of Clara Louise Kellogg, in this time intermission known as "the death of America's first singer." In her "Memories" Macie Kellogg tells of an experience at one of Nilsson's latest appearances.

"I was present on the night . . . when she practically murdered the high register of her voice. She had five upper notes the quality of which was unlike any other I ever heard and that possessed a peculiar

The Singer's Etude

Edited Monthly by Noted Specialists

Editor for July, E. E. HIPSHER

"Stars" in Twilight

PERHAPS no figure in life is more pathetic than the singer who has reached the "age of Has Been." We reflect on the tragedy of the clouded minds of the last years of Schumann, MacDowell, Wolf, Smetana; but their mental state relieved them of much of the poignant personal disappointment attending their afflictions.

With the singer the very opposite is true. With their nervous systems strung taut by the excitement necessarily attending their careers, with their mental perceptions whetted to the keenest edge by long training, study and practice, they come at last to the time when they must realize that the charm of the delicate vocal organism is fading or flown and that an all too tickle problem is following a new light in the front of consideration.

Vowel Formation

Try the following: Drop the lower jaw till the tips of the index and middle fingers, when lying closely beside each other, will just enter between the teeth. Repeat this till the proper position of the jaw can be sensed without the use of the fingers. Bear in mind that the muscles of the jaw must be relaxed so that the jaw *simply drops* and the mouth is not *stretched*. Thus the mouth remains. Also the lips should be in a very free state. Rather than have them drawn in a hard line against the teeth, it is better that they should roll, loose, somewhat outward. That they perform for the voice something of the same office as does the bell of a wind instrument for its tone.

Now, with the mouth and lips in proper condition, sing the vowel "ah" as follows: The tongue must be allowed freedom of movement; with the changes of vowels the shape of the opening of the lips will somewhat alter; but the teeth will remain the same distance apart. At first this may seem rather strange. There are some rather considerable differences from the customary English (and more particularly the American) manner of forming these sounds. But there is no reason why a singer, nothing abnormal about them; and a few careful, patient efforts will soon convince the student or singer of their practicality and value.

THE ETUDE

Vowels and Tone

PURE vowels mean pure tones. Vowels of even quality mean an even voice.

If we study the history of the development of voice-production in the art of song, we find that on these two propositions rests a large part of the success of the singer.

So that we begin with about as much basis for a claim for originality as had the old Darky in his reply to the judge. When taken to task for having pommelled and perforated the countenance of his partner in a fist fight, and for adding to this the indignity of pulling off her ear, the prisoner excused the last offense by being of his own original idea. Perhaps? Anyway, while the principles laid down at the beginning of this writing are centuries old, there is a possibility that some of us might more fully assimilate them without fear of a cerebral explosion.

The glory of the Italian language is in the equality of its vowels, so far as their vocalization and resonance are concerned. And this applies to the speech as well as to the singing. The English is so different from this feature that a few suggestions toward the remaking of its defects may be good seed dropped here and there in fertile soil.

The Italian sounds of the vowels—A, E, I, O, U—are very nearly approximated by the English combinations—ah, ee, ey, oh, oo. These must be spoken well to the front and with the mouth well open.

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each side against the upper teeth; and with this will be the feeling that the sound is filling the front part of the mouth and vibrating noticeably against that part of the hard palate just above level with the lower part of the nose.

Produced in the above manner, "ah" becomes not the narrow, constricted sound we commonly hear but a beautiful, clear, open vowel. Toned, formed, it will be one of the most valuable of all for developing the upward compass of the voice, as the very manner of its natural production favors the placing of the resonance of these tones exactly where it is desired and most favorable to their enhancement. As soon as the extreme lower tones of the voice are left their development is sensation of pressure against the front plate of the hard palate. This comes about as the singer is really using as a sounding-board the resonating or reinforcing cavities of the frontal bone just below and back of the nose. As the pitch ascends into the higher compass the center of this feeling of pressure will rise somewhat.

The Singer's Tool

When the shilly has been acquired to form with ease, freedom and accuracy the series of vowel sounds first mentioned—the ear being all the time employed to guard against any discrepancy—they should be used in the formation of the singing tone.

Try the following study.

Ex. 1



oo ee ah ey ah

Above all, go slowly. Time will be needed for critical consideration of the little things. Leisurely speed is necessary to the preservation of the desired relaxation of muscles of the mouth and throat that this time cannot effect. The first step of this at Covington is the acquisition of a clear, ringing sound. The ear must be everlastingly on guard; and upon the accuracy of its training will depend largely the success of any musician.

After this we are ready for Study II.

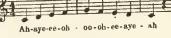
Ex. 2



Take this at first quite slowly. On an even, steady stream of tone, form the vowels in succession, the conformation of the mouth remaining as far as possible the same. Sing it on each note of the scale up to the fifth note. Vowel purity will be the first consideration, never power of tone.

When the last exercise goes smoothly the following may be undertaken:

Ex. 3



Take this at a speed so that it can be done just comfortably in one breath. (For low voices it may be better to start somewhat lower in the vocal range than the first exercise which will add to the mastery of her own art; and her ear must be able to guide her in adding these to her equipment. It is not enough that she shall express; but the ear must be trained to tell her discriminatingly when this has been done effectively.)

The great poet not only must have beautiful thoughts and emotions, but he must be able also to put these into beautiful words, nicely chosen and skilfully woven

used to advantage in developing the upper part of the voice. Take it at a speed making it possible to sing two "transpositions" in one breath. Sing low and keep it going, and then sing each time for breath as can be taken from the last state of each second "transposition." (It is presumed that the student has practiced breathing till the lungs can be filled almost instantly and this without strain.) The series of vowel formations has a tendency to carry the voice to a placement favorable to the production of the upper tones; and the ascent by the singer is the approach so general that the singer is often the one to whom it is done.

In fact, if relieved of playing her own accompaniment and of sight of the keyboard, she is apt to find herself suddenly landed on heights she knew not that she possessed.

The Singer's Ear

SOMEONE has said, "Singing is more psychological than physiological." A great truth buried, to the average student's mind, in high-sounding words. What the writer means by this is that singing is more a sensation than a physical act, that it is more a spontaneous outgrowth of an emotion that is in complete control of the body. It is this effect of the mechanical exertion.

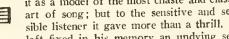
Out of this grows the great necessity of training the ear, both physical and inner. Now the inner ear, musically, is but an accumulation of sensations, stored away from many experiences, to be recalled by the singer, as a means of comparing a result attained with an ideal form, thus measuring progress.

Learning by Example

Tetrazzini, at her prime, was an unforgettable model of ease and spontaneity of tone-production. Tone flowed from her throat as naturally as the odor from a rose. That glorious *portamento* at the end of the first, and doubly so at the end of the second phrase of *Caro Nome*, was a thrill of this time cannot effect. The first step of this at Covington is the acquisition of a clear, ringing sound. The ear must be everlastingly on guard; and upon the accuracy of its training will depend largely the success of any musician.

After this we are ready for Study II.

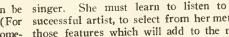
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The great poet not only must have beautiful thoughts and emotions, but he must be able also to put these into beautiful words, nicely chosen and skilfully woven



THERE are times when you want to make a good impression. Then you and friends do not look well together.

Well enough to run wild, to play in forest and mountains, to go to the beach. But there will come a time when you will wish to make a good impression. Your hair will be as lovely as a flower, and you will be sorry you neglected it.

And it is not too late to remove these freckles with:

STILLMAN'S FRECKLE CREAM

Now sold in the new purple and gold box.

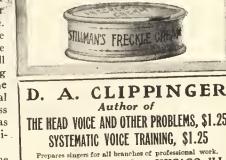
It leaves the skin with a healthy, and glowing complexion. Girls always keep it on their dressing tables.

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Money refunded if not satisfactory.

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Regardless of your manner of corseting, you will find it worth while to insist on having Velvet Grip Hose Supporters on your favorite corset.

Select and Apply

Now here is where the training of the ear becomes essentially important to the singer. She must learn to select the best from what she has learned from her method. Features which will add to the mastery of her own art; and her ear must be able to guide her in adding these to her equipment. It is not enough that she shall express; but the ear must be trained to tell her discriminatingly when this has been done effectively.

The great poet not only must have beautiful thoughts and emotions, but he must be able also to put these into beautiful words, nicely chosen and skilfully woven

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"On Sale" Returns and Yearly Settlements

This subject was treated with great detail in the June issue of the *Etude*. We will, however, give these general directions again.

"Sale" music sent out during the past year, that is, since September 1921, is expected to be returned, and a settlement made with the publisher during the summer season. If the returns are not made at this time, the selection being of such a character as to be of further use during this year or next, we will be in a position to correspond with you as to whether to accept a payment on account for the "On Sale" music that will at least pay for what has been used up to this time.

The regular returns, that is, the account of unprinted purchases is, of course, due and payable and not subject to return.

We desire to emphasize the fact that sending "On Sale" music of all kinds, on selection to the liberal extent used by us, we must demand a settlement such as described above at least once each year and that is that time. Other times we are unable to have this season, but after the schools are closed, is most convenient to the greatest number of our patrons.

The June 1st statement sent with the account of unprinted purchases will, to the fact that we are within the range of the average choir, churchly and dignified in style, and free from common-place paraphrasings of the Biblical Narratives.

The "Angels" is taken from St. Luke's Gospel interspersed with stanzas from well-known hymns, and special emphasis is laid throughout on the various missions of the Angels, from the time of the Annunciation to the Virgin by Gabriel down to the birth of Christ when the heavenly host appeared to the shepherds on the plains of Judea.

The work abounds in solos, duets, trios and quartets, every voice having a part in the production. The choruses are very effective, well harmonized and of moderate difficulty. The work is metronomized and the tempo carefully indicated as to expression and phrasing, and requires about thirty-five minutes to produce. It is especially adapted to a shortened form of church service.

The pianist will find his part arranged in the musically manner, free from the piano style, and interesting to play.

The advance of publication price of

The Herald Angels is thirty-five cents, postpaid.

thirty to fifty bags of mail each month, and the name and address of the sender on every package is an absolute necessity.

In making returns it is best, from an economical point of view, to mail out

what has been received, and to

keep the shipping method of transmis-

sion the same.

It might be mentioned here that many of these compositions sent to us, if not available for our catalogues, we accept them, and if they do not come up to the price standard. We are hoping to have a very wide response to this very liberal offer. May the best man or woman win.

Etude Prize Contest

THE ETUDE

New Music "On Sale"

Summer Months

In another part of the journal will be found details of a Thousand Dollar Contest which we are offering and which should interest the composer everywhere. The contest is open to everybody. The jury will be selected from practical men in our Publishing Department.

It might be mentioned here that many of these compositions sent to us, if not available for our catalogues, we accept them, and if they do not come up to the price standard. We are hoping to have a very wide response to this very liberal offer. May the best man or woman win.

Profitable Summer Reading and Study

A really good, helpful book is an intellectual investment often paying an economic return many times over. In this list the deepest method of transmission. Small packages can be returned from any distance at two cents for one cent. Large packages must come by parcel post and there is no necessary extra charge. Postage paid express is the cheaper. A word of caution: do not put too large a value on express packages as rates. As a general rule, the less value the less cost. The express companies do not charge a premium for express packages.

Let your Summer musical reading be helpful as well as entertaining. No one thinks of letting the summer pass in these days without enriching his mental bank account by at least one world-wide book. Here is a list of books, on musical subjects, we have selected expressly for our readers:

History and Biography

First Studies in Music Biography, by Thomas Tapper, Price, \$1.75.

The Standard History of Music, by James Francis Cooke, Price, \$1.50.

A Complete History of Music, by W. J. Baltzell, Price, \$2.00.

Music Masters, Old and New, by James Francis Cooke, Price, \$1.25.

Theory

Theory Explained to Music Students, by Dr. H. L. Clark, Price, 50 cents.

Even's Primer of Facts about Music, Price, 60 cents.

The Beginner's Harmony, by Preston Ware Orem, Price, \$1.25.

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By Louis Sajous

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Parents of Singers

By Frances L. Garde

The father of Enrico Caruso did not think his son could sing, and was determined to make a machinist of him. When the boy was fifteen his mother died, "and because she had always had faith in me, and believed I would make a singer," he relates, "I ran away from home."

The father of Marion Davies wanted him to become a soldier, and it was his singing during his military life that resulted in the encouragement that made him a star on the operatic stage.

When his father was told that he had decided to take up music, he ordered his boy from his sight, and called him a vagabond.

Has genius a God-given right to rise superior to every filial obligation? Parents determine how much a child shall eat, how much it shall sleep, and what it should wear; but have they the right to map out its future when it has reached an age to think for itself?

Reference Work

By Rena L. Carver

I secured four hundred sheets of heavy paper, nine by fourteen inches. On one side of each sheet I pasted the picture of a musician. I used my collection of the Gallery of Musical Celebrities, which appeared in THE ETUDE a few years ago. On the reverse side of the sheet I wrote important quotations and information concerning this musician, also name and date of his birth and death. The names and pictures are constantly being added. I have divided the whole into five volumes arranged alphabetically. This reference work has been so serviceable that I would be ready part with my musical dictionaries and histories.

Playing Ball in Church

"The late Mr. W. Andrews, in his *Life and Legend of the English Church*, gives some interesting information about church music in days of yore. He says that an extraordinary custom which choirs used to have of playing at ball in church at Easter. The origin of the usage is obscure, though it has been supposed to be not distinctly related to the more general custom of presenting coloured eggs to one's friends. However it arose, it was conducted in a fashion that was not only devoid of religious significance and was, in fact, regarded at its commencement as a religious ceremony. The dean received the ball, and immediately began to chant an antiphon, moving meanwhile in a stately step in time to the music; then with his left

—The Choir, London,

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Too Many Rules

By C. W. Fullwood

Too many rules often retard intelligent practice. For instance, the printed rule above a five-finger exercise in the instruction book: "Play this over, eight times, sixteen times," etc. These directions are worse than useless, for they give the pupil the idea that this exercise is wholly mechanical. This fixed idea crowds out

all constructive thought of touch, rhythm and expression. In teaching I ignore these printed rules, and show the pupil the requisite touch to make the finger exercises go smoothly, in the right time, with expression and beautiful tone. "Oh, yes, even five-finger exercises can be played in an expressive and pleasing way," I tell the pupil.

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Mrs. Ursula Symon, 824 North Ewing Ave., Dallas, Texas.

Ruby Franke John, Dallas Academy of Music, Dallas, Texas.

Case Mathews, 1515 Lawrence Blvd., Kansas City, Mo.; June 26-31 July 1922.

Isabel M. Tene, 469 Grand View St., Los Angeles, Calif., June 19th to July 22nd, 1922.

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Mrs. Anna W. Whited, 1100 Hurley Ave., Fort Worth, Texas.

Mrs. L. Van Noy, 2815 Hedges St., Fort Worth, Texas.

Miss Mary E. Tamm, 15 W. 45th St., Great Tulsa, Okla.

Alice Yarritt Hall (Mrs. William John Hall), Musical Arts Bldg., or 145 W. 45th St., New York City, N.Y., Buffalo, N.Y., Aug. 1st; Jefferson City, Mo., Sept. 11th, 1922.

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